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Selections

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Piano



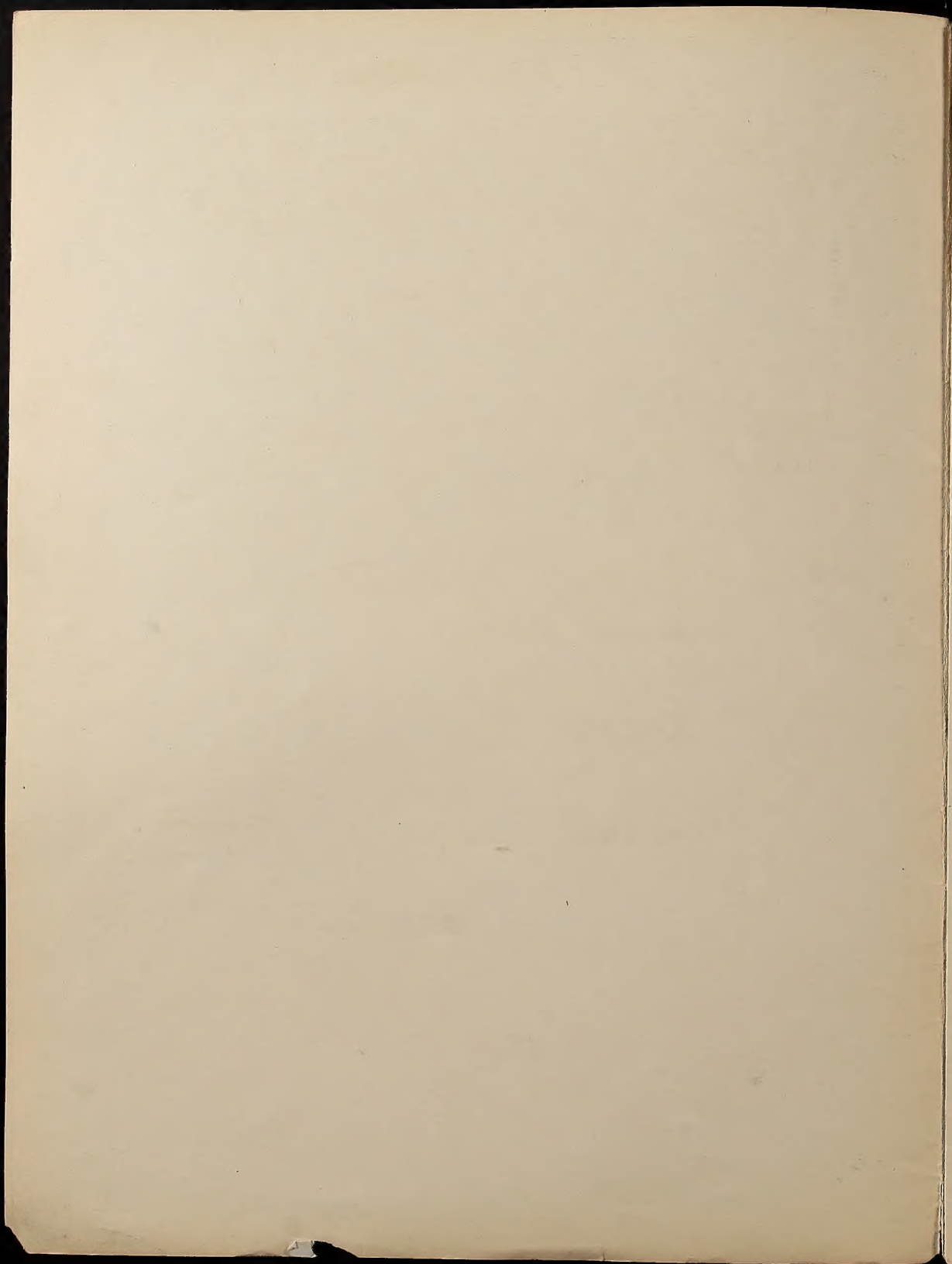
Rondo, D Major

— MOZART —

GRADE II—B

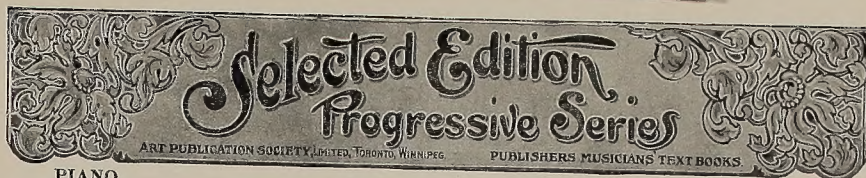
No. 34







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PIANO

Grade II-B

Hamilton Conservatory of Music

## RONDO IN D MAJOR.

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BIOGRAPHICAL SKETCH—WOLFGANG AMADEUS MOZART (Mö-tsärt).

Born at Salzburg, Austria, January 27, 1756.

Died at Vienna, Austria, Dec. 5, 1791.



F all the truly inspired composers Wolfgang Amadeus Mozart was undoubtedly the greatest. His full name, according to his baptism papers, was Johann Chrysostomus Wolfgangus Theophilus Amadeus Mozart, which finally resolved itself into the form which we are now used to, Wolfgang Amadeus Mozart.

He early gave evidence of his love and appreciation of music. His sister, Marianne, was a student of the harpsichord, and when very young he eagerly listened to her playing, imitated her fingers, and also tried to pick out airs, and showed a wonderful memory for any piece he heard. His parents were pleased at this, as the father was quite a celebrated musician, having composed operas, oratorios, church music, etc., and was a man of more than average culture and education. He encouraged young Wolfgang and was inwardly proud to think that the family name showed some signs of perpetuating itself. If he could only superintend the education of his precocious son, and make him a great musician, his highest ambition would be realized. It seems as if the impulse to compose was born with him, as we find him picking out thirds and sixths, making up little pieces which were in good form and melodious. He in a short time began to put his compositions on paper, and it was quite a surprise to his father to find him writing a concerto, which was so difficult that no one could play it. He said, "That is just why it is called a concerto; people must practice till they can play it perfectly." The seriousness of his study was so apparent that his father, writing to him in after years, said: "As a child, and a boy, you were too serious to be childish, and when sitting at the harpsichord, or doing anything in the shape of music, you would not stand a joke from any one. Indeed, for the precocity of your talent, and the extremely thoughtful expression of your countenance, many feared you would not live to grow up."

A late discovery reveals the fact that when Mozart was five and half years old he took part in a comedy performed in the hall of the university. There were about a hundred and fifty performers, including members of the Royal family and students. Thus it was he made his first bow to the public. Because of the remarkable progress that the children made in playing, especially the boy, who was not only a good player, but an excellent reader, a magical improviser, and was equal to any demand made on him in the way of composition, the father determined to travel with them, and made arrangements for their appearance at Munich and Vienna. Their reputation had preceded them to the latter place, but they far surpassed the expectations of the critics and the music-loving public. A writer says of their visit: "The emperor was especially taken with their visit, and in joke made him play first with one finger only; then with the keyboard covered. Wolfgang asked particularly for Wagenseil, the Court pianist, that he might have a connoisseur among his hearers. 'I am playing a concerto of yours,' he said, 'you must turn over.' He treated the Empress with all the frankness of an unspoilt child, jumping into her lap, throwing his arms around her neck, and kissing her. Of course, the upper classes went wild about the children, and all the ladies lost their hearts to the little fellow."

At the conclusion of their stay in Vienna, Wolfgang was taken sick with the scarlet fever, and they were delayed for some time. After a short tour they finally arrived at home at the beginning of the next year. Gratified by their success, they felt justified in making a longer journey, looking forward to ultimately reaching Paris. Concerts were given in Munich, Mayence, Frankfurt, and other German cities; Wolfgang playing the harpsichord, violin, and the organ wherever one was to be had.

They arrived in Paris in November, and the children performed before the Court at Versailles. While here he met with a sharp rebuff, and was very much offended because the painted Mme. de Pompadour

Ano. 34-3



would not fondle him and let him put his arms about her neck as Maria Theresa had done. "Who is the person there who will not kiss me? The Empress kissed me." Ever afterward he kindly remembered Maria Theresa; in his heart he had a very tender spot for her, and was a loyal friend to the royalty of France. All were kind to them in consequence of this event, and wondered to hear this child tell the name of any note the instant he heard it; improvise, read, and accompany at sight. It is not surprising that they received great applause, and increased their exchequer considerably.

They were received in London more graciously than at any other place. The Court was favorable to them, and the impression they made was extraordinary. The King and Queen both became interested in Wolfgang, the latter singing a song to his accompaniment. He became acquainted with the musicians of the Court, and one Manzouli was so interested in him that he gave him singing lessons of his own accord. These friends were influential in arranging concerts for them, and the first was given at the Great Room in Spring Garden. They were advertised as "Prodigies of Nature," particularly Wolfgang. His father had brought him to England "not doubting but that he will meet with success in a kingdom where his countryman, Händel, the late famous virtuoso, received during his life such particular protection." It was a grand success artistically and financially. The receipts were as much as a hundred guineas. The effect was immense; even the father was astonished at his son's ability. Many concerts were subsequently given. Wolfgang here completed his first Symphony, and published six Sonatas dedicated to the Queen, who in return sent him fifty guineas. The enthusiasm abated after a while, and the party left England for Holland. He made a triumphal trip through Ghent, Harlem, Switzerland, Germany and France, arriving home late in the year.

We have endeavored to give a short outline of his youthful wanderings, and regret that time will not permit us to follow him to Italy, and to the many places that he re-visited.

It is needless to say that as a *virtuoso* his versatility has not been equaled. As a genius, his ability has never been matched. He married Constanze Weber, who was a charming character and a loving wife.

As we are to consider the composer, we cannot fail to see that his greatest work was done in the line of opera. Of the six hundred and twenty-three works which he wrote, many are ideal in their way, and were considered great in their time. Still, if we are going to look for those compositions that are to perpetuate his name, we will find them in his operas, "Don Juan," "Marriage of Figaro," "Magic Flute," "Idomeneo," etc. Beethoven claims precedence for sonatas and symphonies, Haydn for string quartettes, and Bach for preludes and fugues. But the wealth of music, the perfect instrumentation of Mozart's operas, will be models for time to come. It is a lamentable fact that his Sonatas are not played; they are divine inspirations, music pure and simple, and should form a part of the education of every student of music. The Symphonies are grand. The Jupiter will always be popular, and so will the D Minor Concerto.

Mozart's last wish was to complete his Requiem, but his late exertions had proved too much for him, and he fell into a state of depression from which his friends could not rally him. He said, "I feel certain I shall not be here long; some one has poisoned me I am convinced, and I cannot shake off the idea of it." He brightened up for a time, but the improvement was of short duration. On December 4th, the score of the requiem was brought to his bed, he sang a few bars and burst out crying. It had dawned on him that he would never finish it. About midnight he suddenly sat up, but his strength failed him and he sank back, only to breathe his last. His spirit fled at one the next morning. Thus it was that the "Prince of Music" died, at the age of 35 years. He had touched the hearts of all by his music, yet his body was committed to the earth without one strain of music to which art he gave his life, his all.

FORM.—Main theme, (1-16). The entire first part falls into a form similar to the three-part song form, the theme beginning at measure 16 (second half) being the middle period, which continues by means of extension and development to measure 35. The main theme is then repeated but in the key of the dominant. Measures 47 to 59 are a closing theme. The entire structure is thus similar to the sonata form.

## RONDO IN D MAJOR.

Page 3

Measure 60 begins a development section. A close comparison of this part with the preceding part will show how the themes are used, and also how new ideas are inserted to form connecting passages (measures 68 to 70, for instance); thus eight measures of the main theme in the key of A are used, the modulating or connecting passage as above stated, then eight measures of the main theme in the key of G. Next the middle theme is repeated in the key of G, followed by phrase-groups containing mostly new ideas, and leading back to the main theme in the original key. For the third division the following scheme is used: Main theme, D major (measures 95-102) partly repeated in D minor, (103-106), extended by thematic treatment and modulating; main theme again in F major, extended (112-124); main theme in D major, extended (125-137) main theme, in B major (138-141). *Coda* (142-167).

**HOW TO STUDY.**—This composition will best be interpreted by receiving a most polished and perfect technical rendition. This includes, of course, the application of the kinds of touch necessary for melody-playing and for differentiating the melody from the accompanying parts. The piece is homophonic in character, that is to say, it is a melody with a more or less stereotyped form of accompaniment, which, however, was then to a certain extent new and which was used by Mozart with charming effect. The melody should be played with expression and should also have the character of serenity and cheerfulness. The most difficult feature in the interpretation of this piece will be the delivery of the melody as it changes from one hand to the other in the different parts of the composition together with the careful treatment of the connecting passages of modulation, and also of the marks of expression as usual. The ordinary devices with which the student of this course is familiar should be employed in order to acquire technical mastery of the composition. The pedal should be sparingly used, and during the preparatory stages of study, not at all. It should never be employed to the extent of blurring any of the outline either of melody or passage work. The piece will well repay careful study.

Ano. 34-3



# Rondo in D.

Specially Edited.

MOZART.

Allegro. (♩ = 120.)

PIANO.

*p* 1 2 3 4 5

*legato*

6 7 8 9

10 11 12 13 14

15 16 17 18 19

*p* *mf*

20 21 22 23 24

*f* *legato*

25 26 27 28 29

*p*

a) b) c)

34-6



30 31 32 *dim.* 33 34

35 36 37 38 39

40 41 42 43 *marcato*

44 45 46

47 48 49 50

51 52 53 54

55 56 57 58 59

a) b)

34-6

Detailed description: This is a page of a musical score for piano, numbered 2. It contains measures 30 through 59. The music is written in treble and bass staves. The key signature has two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 32 is marked 'dim.' and measure 43 is marked 'marcato'. There are also fingerings indicated by numbers 1-5. At the bottom, there are two short musical examples labeled 'a)' and 'b)'.



60 *f* 61 *p* 62 *pp* 63 *f* 64 *p* 65 *p* 66

67 *f* 68 *mf* 69 *f* 70 *poco riten.*

*a tempo*  
71 *p* 72 73 74  
*legato*

75 76 77 78 *mf*

79 80 81 82 *cresc.*

83 84 *mf* 85 86 *f*



4

87 88 89 *f* *sf*

90 91 92 93 *f* *p*

94 *poco rit.* 95 96 97 *p a tempo* *legato*

98 99 100 101

102 103 104 105 106 *p* *f*

107 108 109 110 111 *sf* *sf* *f* *sf* *dim. e rilard.*

34-6



*a tempo*

112 *p* 113 *f* 114 115 *f* 116

117 *dim.* *p* 118 *cresc.* 119 *f* 120

121 *dim.* 122 *p* *cresc.* 123 124

125 *f marcato* 126 127 128

129 130 131 132

*f* 133 134 135 *p* *p* 136 137

a) 34 - 6



6

*f* 138 139 *p* 140 141 142 *cresc.*

143 144 145 *f* 146

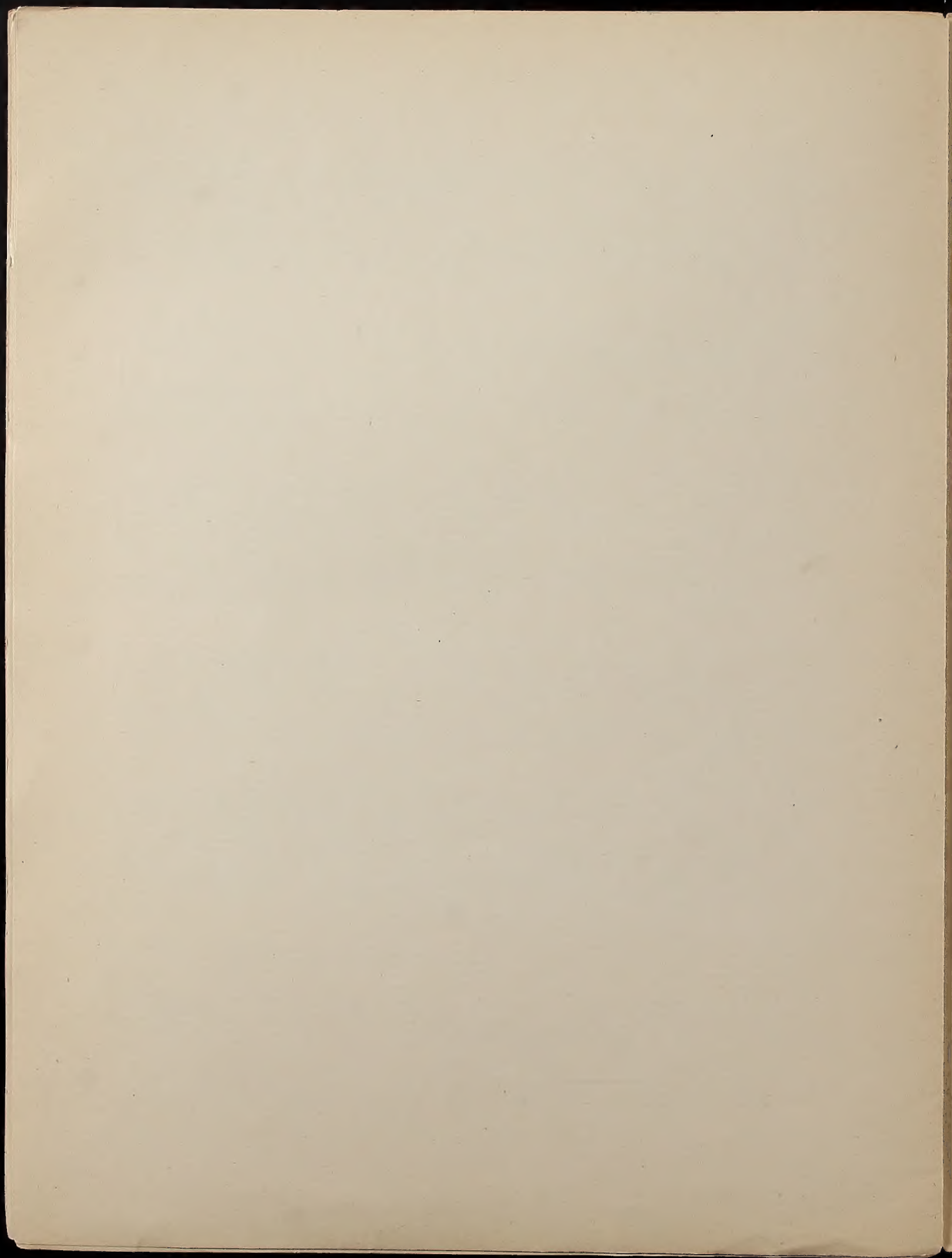
b) 32 147 *p* 148 149 150 151

152 153 *f* 154 *dim.* 155 *p* 156 *legato*

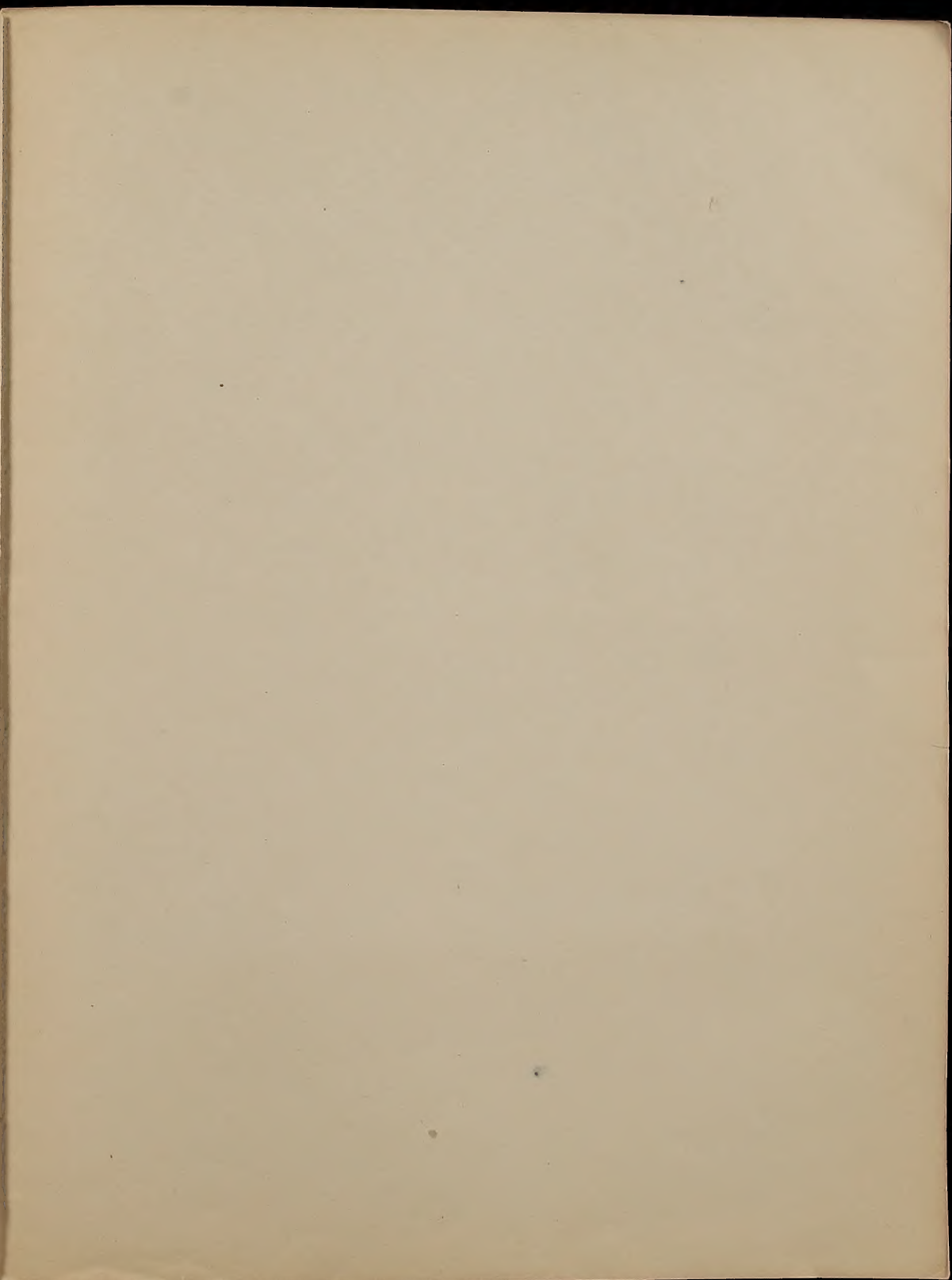
157 158 159 160 161

*p* 162 163 *calando* 164 165 *pp* 166 167

a) b) c)







65,403